SEVEN HUNDRED AND SIXTIETH

Recital

of the

New England Conservatory of Music

Wesleyan Hall, 36 Cromfield St.

Saturday, Nov 1879.

Programme

Allemande
Sarabande
Gigue } 17th century [illegible]
Mr. J. H. Lewis

Sonata, 18th century [illegible]
Mr. Lewis

[illegible] and Aria — O Luce di quest' anima [illegible]
Miss Geraldine Ulmer

Concertstück (New) 19th century [illegible]
Andante — Andantino con Variazioni
Allegro molto — Finale
Mr. Lewis
Orchestral parts supplied [illegible]

[illegible] Yearnings [illegible]
Miss Ulmer

[illegible] Ub [illegible]
Mr. Lewis

4394

Seven Hundred & Sixty Fourth

Recital

of the

New England Conservatory of Music.

Piano-forte Recital

by

Mr. Edward J. Perry.

Wesleyan Hall, 36 Bromfield St.

Monday, Nov. 13, 1879, at 2 o'clock.

Programme.

1. a. Aufschwung. Op. 12, No. 2.
   b. Warum? Op. 12. No. 3.
   c. Traumeswirren. Op. 12, No. 7.
   d. Nachtstuck, from Op. 23.
   e. Novellette. Op. 21, No. 4. ..... Schumann

2. Sonata in B flat minor. (Entire) Op. 35 ... Chopin

3. a. La Gondola. Op. 13, No. 2. ..... Henselt.
   b. Intermezzo, from "Carnival of Milan". Von Bülow
   c. Why? ..... E. B. Perry.
   d. La Gazelle - Piece Characteristique ... Kullak.

4. a. Berceuse. Op. 57.
   b. Ballade. Op. 47. } ..... Chopin.

late - missed part of 1. a.

767th Recital.

Quarterly Concert

OF THE

New England Conservatory of Music,

BOSTON MUSIC HALL

Saturday, Nov. 22, 1879,

AT 1 O'CLOCK.

Doors open at 12.

Present this for admission.

The Grand Pianos are from Henry F. Miller.

Programme.

PART I.

ORGAN. Fugue in G-major - - - - - - - *Bach.*

MR. J. W. HILL.

PIANO. Concerto in C-minor. Op. 37 - - - - - *Beethoven.*

(*First Movement. Reinecke Cadenza.*)

*MISS LIZZIE G. TOWNES.

(*Orchestral parts supplied on second Piano.*)

SCENA. "Ocean thou mighty monster" (from the opera of "Oberon") - - - - - - - *Von Weber.*

MISS NINA L. RYERSON.

PIANO. Polonaise in A-flat. Op. 53 - - - - - *Chopin.*

MR. EDWIN F. JOHNSON.

REC. and ARIA. From "Linda da Chamounix" - - *Donizetti.*

MISS HATTIE A. SNELL.

ORGAN. Prelude and Fugue in A-minor - - - - - *Bach.*

MR. CHARLES A. CLARK.

QUARTETTE by Artists' Class. II. and III. Scenes from "Martha." Act II. (Including Spinning Wheel Quartette) - - - - - - - - - *Flotow.*

MISSES LOUISE ELLIOTT and JULIA F. MAY.
MESSRS. HARRY G. SNOW and FRANK E. MORSE.

VIOLIN. First Concerto - - - - - - - - *DeBeriot.*

MISS ETTA R. SHERMAN.

PART II.

GRAND SCENA. Shadow Song from Dinorah. "Ombra leggiera" - - - - - - - - - *Meyerbeer.*

MISS EMMA S. HOWE.

PIANO. Rondo in E flat. Op. 29 - - - - *Mendelssohn.*

MISS ANNIE D. DENNIS.

(*Orchestral parts supplied on second Piano.*)

ORGAN. Aria in D (Arranged by S. B. Whitney) - - *Bach.*

MR. W. E. CHENERY.

PRAYER and BARCAROLE (from "Star of the North"), *Meyerbeer*

MISS HATTIE M. JOHNSON.

PIANO. Sonata "Appassionata," Op. 57. (1st movement), *Beethoven.*

MISS MAY W. BURLESON.

RECITATIVE and ARIA. "O mio Fernando" - - *Donizetti.*

MISS JULIA F. MAY.

ORGAN. March Religieuse - - - - - - - *Adam.*

MR. F. A. WHITNEY.

SONG. "Thy Name" - - - - - - - - *Millard.*

MR. E. H. CUTTER.

PIANO CONCERTO in G-minor. Op. 25 - - *Mendelssohn.*

Molto allegro con fuoco — Andante.
Molto Allegro e Vivace.

MR. F. L. PLATT.

(*Orchestral parts supplied on second Piano.*)

---

*Graduate in Piano-forte, Harmony and Theory.

T attention of persons not acquainted with Conservatory instruction, is calle to the following twenty-four reasons in favor of its system:—

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2. ears established in Europe; 25 years' successful experience in America

3. M d matched with mind sharpens intellect.

4. Di dence overcome by public performance in class and in Conservatory and Music Halls.

5. Each pupil has the benefit of whole-hour lessons.

6. 125 hours' musical instruction in a single term.

7. The lesson a recitation; no waste of time.

8. Laudable ambition to excel.

9. Pupils carefully graded, and promoted according to proficiency.

10. The ablest instructors are employed.

11. *Mendelsshon* says, "it has advantages over private instruction; it produces industry, spurs on to emulation, and perseveres against one-sidedness of education and taste."

12. Musical atmosphere of the Conservatory conducive to broader culture.

13. The best instructors educated in Europe are graduates of conservatories.

14. A finished musical education attainable from the first rudiments to final graduation.

15. Its graduates rank high and fill the best positions.

16. Frequent recitals by eminent artists.

17. Beginners are received.

18. Evening classes are formed each term.

19. Private lessons if preferred, at teachers' regular rates, with over 100 hours of other musical instruction without charge.

20. All branches in music, languages and elocution are taught.

21. The class system in the Conservatory is the same as in our Colleges and best schools.

22. Access is given to a fine musical library.

23. The *London Choir* says of its Organ department, "The New England Conservatory of Music is far in advance of our own Academy, and indeed of every English institution."

24. *Harper's Monthly* characterizes it as the "Model Music School of the age."

Send for Circular. Next term begins Dec. 1. Pupils now received. The public are cordially invited to call upon the Director and further investigate its advantages.

E. TOURJEE, Director,
Music Hall, Boston.

Long & Putnam, Printers.

PROGRAMME

Dup

OF THE

GENERAL EXERCISES

OF THE

NEW ENGLAND Conservatory of Music,

Music Hall, Boston, Mass.,

FOR THE

WINTER TERM OF 1879-'80,

Which, with a Single Study, amount to

125 HOURS OF MUSICAL INSTRUCTION

DURING THE TERM.

General Exercises occur in Conservatory Hall, Classical Concerts in Wesleyan Hall, and Quarterly Concert in Music Hall.

DECEMBER.

Mon.,	1.	Church Music . .	12 M.
Tues.,	2.	Pupils' Recital (*a*) . .	12 M.
		Sight Singing . . .	1 P.M.
Wed.,	3.	The Organ as a concert instrument . . .	12 M.
		Questions and Answers .	1 P.M.
Thur.,	4.	Art of Teaching . .	12 M.
Frid.,	5.	Pupils' Recital (*b*) . .	12 M.
		Part Singing . . .	1 P.M.
Sat.,	6.	Harmony . . .	1 P.M.
Mon.,	8.	Church Music . . .	12 M.
		Pupils' Recital (*a*) . .	1 P.M.
Tues.,	9.	Sight Singing . . .	1 P.M.
Wed.,	10.	A. Saran's piano-forte works	12 M.
		Questions and Answers .	1 P.M.
Thur.,	11.	Art of Teaching . .	12 M.
		Organ Recital . . .	1 P.M.

Frid., 12.	Lecture—The Voice .	12 M.
	Part Singing . . .	1 P M.
	Classical Concert (Wesleyan Hall) . . .	2 P.M.
Sat., 13.	Pupils' Recital (*b*) . .	12 M.
	Harmony . . .	1 P.M.
Mon., 15.	Church Music . .	12 M.
Tues., 16.	Pupils' Recital (*a*) . .	12 M.
	Sight Singing . . .	1 P.M.
Wed., 17.	Schumann's "Paradise and the Peri" . .	12 M.
	Questions and Answers .	1 P.M.
Thur., 18.	Art of Teaching . .	12 M.
Frid , 19.	Pupils' Recital (*b*) . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 20.	Harmony . . .	1 P.M.
Mon., 22.	Church Music . . .	12 M.
	Pupils' Recital.	
Tues., 23.	Sight Singing . . .	1 P.M.
Wed , 24.	Wagner's "Rheingold" und "Die Walküre,"	12 M.
	Questions and Answers .	1 P.M.
Thur., 25.	**Holiday.**	
Frid., 26.	Pupils' Recitals (*b*) .	12 M.
	Part Singing . . .	1 P.M.
Sat., 27.	Organ Recital . . .	12 M.
	Harmony . . .	1 P.M.
Mon., 29.	Church Music . .	12 M.
Tues., 30.	Pupils' Recital (*a*) . .	12 M.
	Sight Singing . . .	1 P.M.
Wed., 31.	Wagner's "Siegfried" und Götterdämmerung"	12 M.
	Questions and Answers .	1 P.M.

JANUARY, 1880.

Thur., 1.	Art of Teaching . .	12 M.
	Lecture—The Voice .	1 P.M.
Frid., 2.	Graduates' Recital . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 3.	Pupils' Recital (*b*) . .	12 M.
	Harmony . . .	1 P.M.
Mon., 5.	Church Music . .	12 M.
Tues., 6.	Pupils' Recital (*a*) . .	12 M.
	Sight Singing . . .	1 P.M.
Wed., 7.	Berlioz's "Fantastic Symphony" . . .	12 M.
	Questions and Answers .	1 P.M.
	Classical Concert (Wesleyan Hall) . .	2 P.M.
Thur., 8.	Art of Teaching . .	12 M.

Frid., 9.	Organ Recital . . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 10.	Pupils' Recital (*b*) .	12 M.
	Harmony . . .	1 P.M.
Mon., 12.	Church Music . .	12 M.
Tues., 13.	Pupils' Recital (*a*).	12 M.
	Sight Singing . . .	1 P.M.
Wed., 14.	The duties and temptations of a performer,	12 M.
	Questions and Answers .	1 P.M.
Thur., 15.	Art of Teaching . .	12 M.
Frid., 16.	Pupils' Recital (*b*) . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 17.	Lecture—The Voice .	12 M.
	Harmony . . .	1 P.M.
Mon., 19.	Church Music . .	12 M.
Tues., 20.	Pupils' Recital (*a*) .	12 M.
	Sight Singing . . .	1 P.M.
Wed , 21.	The cultivation of the musical sense . .	12 M.
	Questions and Answers .	1 P.M.
Thur., 22.	Art of Teaching . .	12 M.
	Graduates' Recital . .	1 P.M.
Frid., 23.	Organ Recital . . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 24.	Pupils' Rectial (*b*) . .	12 M.
	Harmony . . .	1 P.M.
Mon., 26.	Church Music . .	12 M.
	Classical Concert (Wesleyan Hall) . .	2 P.M.
Tues., 27.	Pupils' Recital (*a*) . .	12 M.
	Sight Singing . . .	1 P.M.
Wed., 28.	Bethoven's E-flat Concerto	12 M.
	Questions and Answers .	1 P.M.
Thur., 29.	Art of Teaching . .	12 M.
Frid., 30.	Pupils' Recital (*a*) . .	12 M.
	Part Singing . . .	1 P.M.
Sat., 31.	Quarterly Concert . .	1 P.M.
	Harmony . . .	12 M.

FEBRUARY.

Mon., 2.	Church Music . . .	12 M.
Tues., 3.	Pupils' Recital (*a*) . .	12 M.
	Sight Singing . . .	1 P.M.
Wed., 4.	Auber	12 M.
	Questions and Answers .	1 P.M.
Thur., 5.	Art of Teaching . .	12 M.
	Organ Recital . . .	1 P.M.
Frid., 6.	Lecture—The Voice .	12 M.
	Part Singing . . .	1 P.M.
Sat., 7.	Pupils' Recital (*b*) . .	12 M.
	Harmony . . .	1 P.M.

Harmony, Questions and Answers, by Mr. S. A. Emery.

Lectures on Physiology of the Voice, by Messrs. E. Tourjée, J. O'Neil, J. H. Wheeler, W. H. Daniell.

Lectures on Church Music, by Mr. S. B. Whitney.

The Analysis, by Mr. W. E. Apthorp.

Art of Teaching, by Mr. A. Kielblock.

Elocution Recitations, under direction of Mr. S. R. Kelley.

Additional exercises to be named hereafter; see Bulletin.

THE MUSICAL HERALD,

A new monthly publication will be issued about Christmas. It is to be a comprehensive Journal of all the best Musical News of the World, and in its columns will be found articles by the best authorities of the various kinds of music. The value of such a medium of instruction to the student cannot be over-estimated. $1.50 per year.

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THE MUSIC STORE,

at MUSIC HALL PLACE, off Winter Street, is prepared to furnish Music in great variety, either Vocal or Instrumental, in sheet or book form. A full assortment of **Instrumental Music** for Piano, Organ, Violin, Flute, etc. Also, Church Music, Sacred Songs, Duets, etc., carefully classified for Teachers. **Special Rates to Students and Teachers.** The public are cordially invited to call and examine. E. TOURJÉE, Proprietor.

NO LESSONS ON CHRISTMAS.

For full particulars of all general exercises, see Conservatory Bulletin.

Pupils will please report to the Director any cause for dissatisfaction that may arise, which shall receive his prompt attention.

For circulars or other information, apply to

E. TOURJÉE.

Office hours from 9 to 5.

SPRING TERM OPENS FEB. 9, 1880.

4394

[illegible] Hundred and [illegible]
Recital
of the
New England Conservatory of [illegible]
by the
Beethoven Club
Messrs. C. N. Allen
[illegible]
Henry [illegible]
Wulf [illegible]

& Miss Louise Elliott

Wesleyan Hall 16 Bromfield St
Wednesday, June 7, 1905, at [illegible]

1. Quartette op. 12 — Mendel
Adagio non troppo — Allegro non [illegible]
Canzonetta, Allegretto — Andante [illegible]
Molto Allegro e vivace
Beethoven Club

2. "My heart ever faithful"
With Cello accompaniment

3. "Ave Maria" — [illegible]
Miss Louise Elliott

3. Quartette op. 76 No. 3
Allegro — Poco Adagio [illegible]
Menuetto, Tre Allegro — Finale [illegible]
Beethoven Club

The Piano used is from [illegible]

1895

Recital

of the

New England Conservatory of Music

at

Wesleyan Hall, 36 Bromfield St.

Monday. Jan. 26, 1895

---

1 Sonata for Piano & Cello. Brahms

Allegro non troppo - Allegretto quasi Menuetto - Allegro.

Messrs. A. D. Turner & Wulf Fries

2. { a Nocturne "Liebes Traume" Liszt
b Tarantelle "Venezia e Napoli"

Mr. Turner.

3. Grand Quintette, op 34. Schumann

Allegro Vivace. Adagio.
Scherzo - Allegro Vivace.

Messrs. Turner, Allen, Meisel, Heindel & Fries

(First time in Boston)

Grand Piano from Decker Bros

Concert begins at 2 o'clock.

798TH RECITAL.

Quarterly Concert

OF THE

New England Conservatory of Music

AT

BOSTON MUSIC HALL,

Saturday, January 31, 1880,

At 1 o'clock; Doors open at 12.

PRESENT THIS FOR ADMISSION.

The Grand Pianos are from the House of CHICKERING & SON.

FRANK WOOD, PRINTER, BOSTON.

PROGRAMME.

ORGAN CONCERT,

By Pupils of the Organ Department.

PRELUDE, in B minor, ... *Bach.*

MR. E. E. KELSEY.

**SONATA No. 2,* . . . . . *Mendelssohn.*

MISS HENRIETTA MIDDLEKAUFF.

CHRISTMAS PASTORALE, ... *Murkel.*

MR. EDWIN F. JOHNSON.

**SONATA, in D minor, I. movement,* . . . . . *Guilmant.*

MR. W. E. CHENERY.

LARGHETTO, in D (arranged by Best), ... *Mozart.*

MISS A. S. WILDER.

GRAND CHOEUR, ... *Guilmant.*

MR. EVERETT E. TRUETTE.

**CONCERT-PIECE, in G major,* . . . . . *Guilmant.*

MR. J. W. HILL.

PART I.

**PIANO — Concerto, in D minor, Op. 40 (Andante — Finale),* . . . . *Mendelssohn.*

MISS CORA A. BURNS.

Orchestral parts supplied on second piano.

CAVATINA — "Ah! Quell Giorno," . . . . . *Rossini.*

MISS MATTIE BARNES.

PIANO — Two Etudes, Op. 67, ... *Loeschorn.*

MISS EMILY H. PRATT.

SCENA from "Der Freischutz," . . . . . *Von Weber.*

MISS NINA RYERSON.

PIANO — { *a. Polnaise, in C sharp minor,* . . . . . *Chopin.*
b. Gondoliera, ... *Liszt.* }

MISS ESSIE S. LEWIS.

CHORUSES— { *a. Unison Anthem, Cantata Domino,* . . . . . *Sir John Goss.*
b. Benedictus, ... *S. B. Whitney.*

FROM CHURCH MUSIC CLASS, UNDER THE DIRECTION OF MR. S. B. WHITNEY.

VARIATIONS—In A minor, for Violin, ... *Rode.*

MISS FANNIE CONANT.

RECITATION— . . . . . .

MISS FANNIE DILLINGHAM.

CAVATINA—"Regnava nel silenzio," from Lucia di Lammermoor, . . *Donizetti.*

MISS H. E. FISHER.

PART II.

PIANO—Invitation a la Danse, ... *Weber-Tausig.*

MISS MATTIE BATCHELLOR.

RECITATIVE AND ARIA—"Ernani Involami," . . . . . *Verdi.*

MISS HATTIE M. JOHNSON.

PIANO—Scherzo, in B flat minor, ... *Chopin.*

MISS M. E. PAINE.

VIOLIN—Andante and Scherzo Capriccio, ... *David.*

MISS ETTA R. SHERMAN.

ARIA—"Let the bright seraphim," from Samson, ... *Handel.*

With Trumpet Obligato by WALTER R. EMERSON.

MISS LOUISE ELLIOTT.

RECITATION— . . . . . .

MISS LULU M. STANLEY.

PIANO—Faust Waltz, ... *Liszt.*

MISS JENNIE E. KENT.

ARIA—"Mein Glaübiges Herze Frohlocke," . . . . . *Bach.*

With 'Cello Accompaniment by WULF FRIES.

MISS EMMA S. HOWE.

**PIANO—Concerto, in E flat, I. movement,* . . . . . *Beethoven.*

MR. F. F. LINCOLN.

Orchestral parts supplied on second piano.

---

* The audience are requested to understand that this programme is intended as a Quarterly examination of students, rather than a concert programme; that many of the numbers are shortened to admit of their performance; also, that these students are only a fraction of those in the Conservatory ready to sustain their part in a like performance.

SIR WALTER SCOTT'S "MARMION" will be recited in Wesleyan Hall, by pupils of the New England Conservatory School of Elocution, under the direction of Prof. S. R. KELLEY, on Thursday Evening, February 5, 1880. Tickets now ready in Office of Conservatory.

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Thirty-two Reasons in favor of the Conservatory System.

1. Economy. Cost of tuition only Fifteen Dollars — one-quarter the usual charge.
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6. One hundred and twenty-five hours' musical instruction in a single term.
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8. Laudable ambition to excel.
9. Pupils carefully graded, and promoted according to proficieny.
10. The ablest instructors are employed.
11. MENDELSSOHN says: "It has advantages over private instruction; it produces industry, spurs on to emulation, and preserves against one-sidedness of education and taste."
12. Musical atmosphere of the Conservatory conducive to broader culture.
13. The best musicians and teachers in Europe were educated at Conservatories.
14. A finished musical education attainable, from the first rudiments to final graduation.
15. Its graduates rank high and fill the best positions.
16. Recitals by eminent artists frequently given.
17. Access to a fine musical library.
18. The class system in the Conservatory is the same as in our colleges and best schools.
19. All branches in music, languages and elocution, are taught.
20. The *London Choir* says of its Organ Department: "The New England Conservatory of Music is far in advance of our own Academy, and, indeed, of every English institution.
21. *Harper's Monthly* characterizes it as the "Model Music School of the age."
22. Beginners are received.
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26. Association with the ablest musicians.
27. Superior opportunity offered students for practice on large organs, free of charge.
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29. Unsurpassed advantages offered in the Artists' course, which includes concert, oratorio and lyric training.
30. Thirty hours' practice in sight-reading each term, under able instructors.
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Send for circular. SPRING TERM OPENS FEBRUARY 9th.

No institution in the world gives so many advantages without cost as the

New England Conservatory of Music, Music Hall, Boston.

E. TOURJÉE, Director.

RECITATION

OF

SIR WALTER SCOTT'S

"Marmion,"

By Pupils of the

NEW ENGLAND CONSERVATORY

SCHOOL OF ELOCUTION.

Under the direction of

PROFESSOR S. R. KELLEY.

Wesleyan Hall, No. 36 Bromfield Street,

Thursday Evening, February 5, 1880, at 7.45.

Reserved Seats, 50 cents. **Admission $1.00.**

Stereoptican Views by Mr. A. L. Smith. Colored Calcium effects by Mr. W. F. Stetson, of New York Calcium Light Co.

J. E. Simonds, Printer, 50 Bromfield St., Boston.

Epitome of Marmion.—Marmion betrays Constance from the convent.—Afterwards becomes enamored with the lands and face of Lady Clare.—To remove his rival, DeWilton, attempts, and with the aid of Constance, proves him traitor to his king.—Marmion enters the lists with DeWilton, who falls, but recovering from his wounds, flees to other lands.—Marmion, tired of Constance, delivers her to the convent Superiors, by whomshe is punished.—Before dying, she delivers a packet to the Abbess, revealing Marmion's baseness.—DeWilton returns to Scotland disguised as a Palmer, becomes a guide to Marmion's band.—Meeting with the Abbess of St. Hilda, obtains the packet of Constance, acquaints Douglass with Marmion's perfidy, discovers himself to Clare in the tower of Tantallon.—Then follows the battle of Flodden, in which Marmion is slain.

VIEWS—1. Sir Walter Scott's Home. 2. His Library. 3. Edinburgh. 4. Scott's Monument.

The Convent. . . . . .

Miss LIZZIE E. CUMMINGS.

VIEWS—1. Whilby Abbey. 2, Norham Castle, from a distance. 3. Norham Castle, close approach.

Constance's Confession. . . . . .

Miss HELEN FOWLER.

VIEWS—1. Interior of Whilby Abbey. 2. Warkworth Castle. 3. Constance's doom.

The Hostel. . . . . .

Miss HATTIE W. LANE.

Marmion's Remorse. . . . . .

Miss ADDIE S. TEEL.

VIEWS—1. Gifford's Tower. 2. Linlithgrow, near approach. 3. Bamborough Castle.

The Court. . . . . .

Mrs. LIZZIE B. WRIGHT.

VIEWS—1. Ellen's Isle. 2. Holyrood Palace. 3. Interior Holyrood. 4. Another Interior View.

Lochinvar's Ride. . . . . .

Miss LULU M. STANLEY.

VIEWS—1. Crichton Castle. 2. Portico, Crichton Castle. 3. Durham Cathedral. 4. Dunfermline Abbey.

Meeting of Clare and DeWilton. . . . .

Miss JENNIE E. FOSSETT.

VIEWS—1. Tantallon Hold. 2. Lady Clare.

DeWilton's History. . . . . .

Miss L. ELEANOR DAVIS.

VIEWS—1. Encounter between DeWilton and Marmion. 2. Clare's Farewell.

Marmion and Douglass. . . . . .

Miss M. ELIZABETH AMIDON.

VIEWS—1. Douglass' Castle. 2. The Warder. 3. Marmion's Escape.

Marmion's Misgivings. . . . . .

Miss ROSA S. ALLEN.

VIEWS—1. Tinsel Bridge. 2. Bridge, near approach.

Battle of Flodden. . . . . .

Miss MATTIE EVERETT.

VIEWS—1. King James. 2. Flodden Field.

Death of Marmion. . . . . .

Miss MAUD BANKS.

No institution in the world gives so many advantages without cost as the

NEW ENGLAND CONSERVATORY OF MUSIC,

MUSIC HALL, BOSTON.

Send for circular. Spring term opens February 9th.
Pupils received at any time.

E. TOURJEE, Director.

4394

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Recital

of the

New England Conservatory of Music.

at

Wesleyan Hall, 36 Bromfield St.

Friday, Feb. 20, 1880.

---

1. Suite for Piano and Violin op. 11. . . . Goldmark
I. Allegro. II. Andante sostenuto. III. Allegro ma non troppo. IV. Allegro moderto quasi Allegretto.
V. Presto Allegro molto.
(First time in Boston.)
Messrs. A. W. Swan and C. N. Allen.

2. "Ave Maria" . . . . . Cherubini
a) "Serenade" . . . . . Schubert.
b) "O welcome fair wood" . . . . Franz.
Mrs. A. F. Hervey.

3. Quartette in E-flat for Piano and Strings Schumann
I. Sostenuto assai. Allegro ma non troppo.
II. Scherzo. Molto vivace. III. Andante cantabile.
IV. Finale, Vivace.
Messrs. A. W. Swan, C. N. Allen.
Henry Heindl & Wulf Fries.

Grand Piano from Chickering & Sons.

Concert begins at 2 o'clock.

821ST RECITAL.

Quarterly Concert

OF THE

New England Conservatory of Music

AT

BOSTON MUSIC HALL,

Saturday, April 3, 1880,

At 12.30 o'clock. Doors open at 12.

PRESENT THIS FOR ADMISSION.

The Grand Pianos are from the House of CHICKERING & SON.

FRANK WOOD, PRINTER, BOSTON.

PROGRAMME.

PART I.

ORGAN — March in G., ... *Whiting.*

MISS MAY W. BURLESON.

PIANO — Polonaise, Op. 18, ... *Moszkowski.*

MR. W. P. NICKERSON.

SONG — "Embarrasement," . . . . . *Abt.*

MISS CARRIE A. MC KNIGHT.

PIANO — Sonata, Op. 2, *No.* 3. *One Movement,* . . . . . *Beethoven.*

MISS MINNIE SCOFIELD.

DUO — Arranged for Violins, ... *Mozart.*

SONG — "Judith," . . . . . *Concone.*

MISS JINGIE GLIDDEN.

PIANO — "Allegro Agitato," . . . . . *Schulhoff.*

MISS ELLA L. LAMSON.

ORGAN — Sonata in G minor. One Movement, ... *Merkel.*

MR. J. W. HILL.

RECITATION — Descriptive and Humorous, "Compensation." . . .

MRS. L. B. WRIGHT.

ARIA — "Jerusalem, thou that killest the prophets" (from the Oratorio of "St. Paul"),

MISS BELLE MC DONALD. *Mendelssohn.*

PIANO — Concerto in E flat. First Movement, ... *Beethoven.*

MR. F. F. LINCOLN.

(Orchestral parts supplied on second piano-forte.)

PART II.

SONG—"Thy Sentinel am I," . . . . . *Watson.*

MR. GEO. R. CLARK.

PIANO—Soirée de Vienne ("Man Lives but Once,") . . . *Strauss-Tausig.*

*MISS CORA A. BURNS.

ANTHEM—"Prepare ye the way of the Lord," . . . . . *Garrett.*

FROM CHURCH MUSIC CLASS, UNDER THE DIRECTION OF MR. S. B. WHITNEY.

FIRST CONCERTO FOR VIOLIN, ... *De Beriot.*

MISS FANNIE CONANT.

SCENA AND ARIA—"Care Compagna" (from "Sonnambula"), . . *Bellini.*

MISS HATTIE M. JOHNSON.

PIANO—Nocturne in A major, ... *Field.*

MISS JESSIE MUNROE.

RECITATION HEROIC—"Lass o' Lowrie," . . . . . .

MISS MAUD BANKS.

ORGAN—Barcarolle, ... *Bennett.*

MISS HENRIETTA MIDDLEKAUFF.

ARIA—"Ah! s'estinto ancor mi vuoi," . . . . . *Mercadante.*

MRS. W. S. JANES.

PIANO—Concerto in E minor, Op. 11. *First Movement,* . . . *Chopin.*

MISS AMÉLIE LEWANDOWSKA.

(Orchestral parts supplied on two piano-fortes.)

* Miss Burns graduates in Piano-forte, Harmony and Theory.

STUDENTS OF MUSIC!

Thirty-two Reasons in favor of the Conservatory System.

1. Economy. Cost of tuition only Fifteen Dollars — one-quarter the usual charge.
2. Three hundred years established in Europe; twenty-five years' successful experience in America.
3. Mind matched with mind sharpens intellect; Competition is an incentive to study.
4. Diffidence overcome by public performance in class, and in Conservatory and Music halls.
5. Each pupil has the benefit of whole-hour lesson, all profiting alike. A strong feature, and one which has sent the Conservatory thousands of pupils.
6. One hundred and twenty-five hours' musical instruction in a single term.
7. The lesson a recitation; no waste of time; a solid hour of instruction.
8. Laudable ambition to excel.
9. Pupils carefully graded, and promoted according to proficiency.
10. The ablest instructors are employed, many of whom have often assured us that more is accomplished by their class pupil, than is attainable in any other way.
11. MENDELSSOHN says: "It has advantages over private instruction; it produces industry, spurs on to emulation, and preserves against one-sidedness of education and taste."
12. Musical atmosphere of the Conservatory conducive to broader culture.
13. The best musicians and teachers in Europe were educated at Conservatories. A majority of those employed here are of this class.
14. A finished musical education attainable, from the first rudiments to final graduation.
15. Its graduates rank high and fill the best positions.
16. Recitals by eminent artists frequently given.
17. Access to a fine musical library.
18. The class system in the Conservatory is the same as in our colleges and best schools.
19. All branches in music, languages and elocution are taught.
20. The *London Choir* says of its Organ Department: "The New England Conservatory of Music is far in advance of our own Academy, and, indeed, of every English institution."
21. *Harper's Monthly* characterizes it as the "Model Music School of the age."
22. Beginners are received, and we are generally able, with so large a staff of Professors, to accommodate all with the hours and teachers they desire.
23. Evening classes are formed each term.
24. Private lessons, if preferred, at teachers' regular rates, with over 100 hours of other musical instruction without charge.
25. The most talented and successful students prefer the class system.
26. Association with the ablest musicians.
27. Superior opportunity offered students for practice on large organs, free of charge.
28. Practice in the Conservatory Church Choir.
29. Unsurpassed advantages offered in the Artists' course, which includes concert, oratorio and lyric training.
30. Thirty hours' practice in sight-reading each term, under able instructors.
31. Reduction in price of admission to finest concerts in the city frequently made.
32. Special discount for purchasing sheet music, books, and all material needed by the students.

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For dates of Reunion, Alumni, and Quarterly Concerts, see Summer Term programme.

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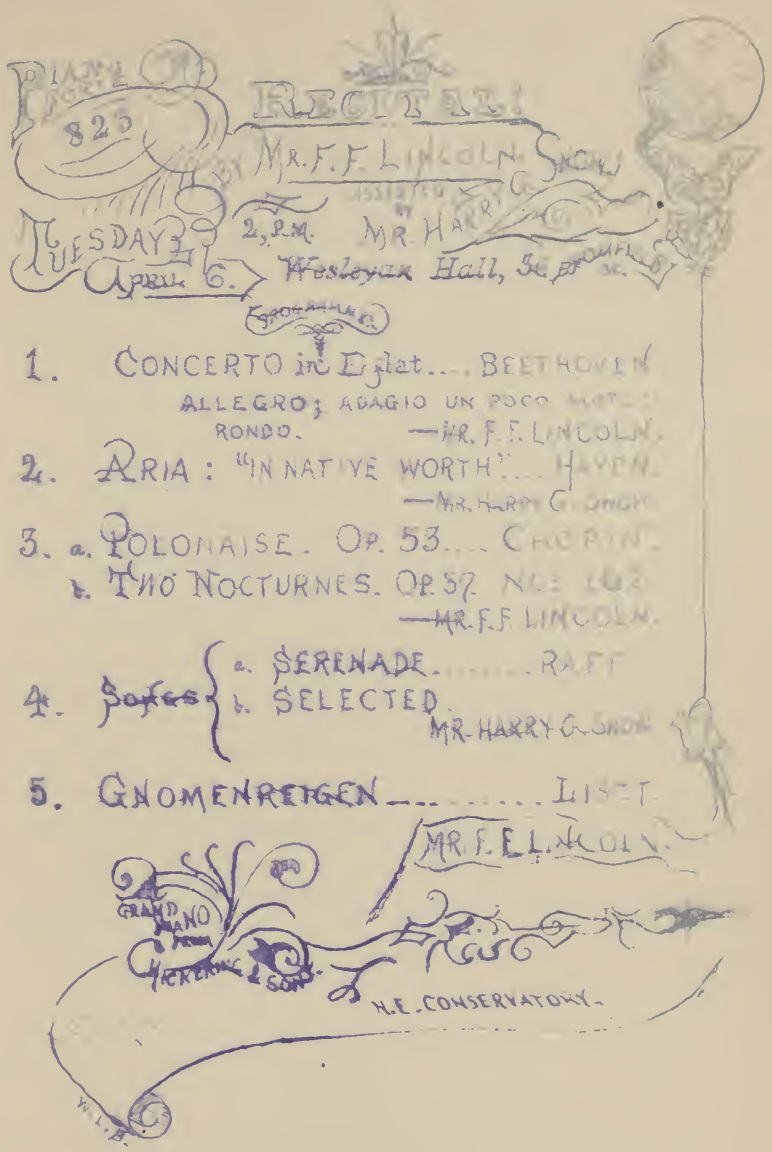
E. TOURJÉE, Director.


PIANO RECITAL
825
MR. F. F. LINCOLN SHOW
TUESDAY
APRIL 6.
2, P.M.
MR. HARRY
Wesleyan Hall, 36
PROGRAMME.
1. CONCERTO in E flat.... BEETHOVEN
ALLEGRO; ADAGIO UN POCO MOTTO
RONDO. —MR. F. F. LINCOLN.
2. ARIA: "IN NATIVE WORTH".... HAYDN.
—MR. HARRY G. SHOW
3. a. POLONAISE. OP. 53.... CHOPIN.
b. TWO NOCTURNES. OP. 37. NOS. 1 & 2
—MR. F. F. LINCOLN.
4. Solos { a. SERENADE..... RAFF
b. SELECTED.
MR. HARRY G. SHOW
5. GNOMENREIGEN..... LISZT.
MR. F. F. LINCOLN.
GRAND PIANO
HICKERING & SONS
N.E. CONSERVATORY.

[illegible]

Recital

of the

New England Conservatory [illegible]

Wesleyan Hall, [illegible]

Monday May 5 1880, [illegible]

By Mr. Wulf Fries, Violoncellist

Miss Emma S. Howe, Soprano

Miss Hattie M. Johnson, [illegible]

Miss May Alice Vars, Soprano

Mr. George R. Clark, Basso.

---

1. Cavatina "Io son Titania" [illegible]

Miss Emma S. Howe

2. Cav. for 'Cello op. 22. P. Schumann

Mr. Wulf Fries

3. Rec. & Aria "Ernani Involami" [illegible]

Miss Hattie M. Johnson

4. "Who treads the path of duty" [illegible]

Mr. Geo. R. Clark

5. Adagio for 'Cello. [illegible]

Mr. Fries

6. Cav. "O luce di quest' anima" [illegible]

Miss May Alice Vars.

836

Graduate's Recital.

Conservatory Hall, Wed. May 12, 1880.
At 3 o'clock, precisely.

By Miss Jennie E. Kent, assisted by
Mr. Wulf Fries, Violoncellist, and
Miss L. H. Cobb, Contralto.

1. Sonata op. 18. (Piano & Cello) Rubinstein.
Miss J. E. Kent and Mr. Fries.

2. Song.
Miss L. H. Cobb.

3. Harmonies Poetique & Religieuse. Liszt.
Miss Kent.

4. Song.
Miss Cobb.

5.* Concerto in A minor. Schumann.
(Last two movements.)
Miss Kent.

* Orchestral parts supplied on 2nd Pianoforte.

WESLEYAN HALL, 36 BROMFIELD ST.,

Friday Evening, May 14, 1880, at 7.45 o'clock.

Dramatic and Musical

ENTERTAINMENT.

UNDER THE DIRECTION OF PROF. S. R. KELLEY.

Part First.

"Auntie Doleful's Visit." . . . . . .
Miss Gertie Murch.

"The Confession." . . . . . .
Miss Nellie P. Nichols.

"Little Rocket's Christmas." . . . . . .
Miss Lulu M. Stanley.

"The Bird." . . . . . .
Miss Carrie S. Hale.

"As Old Giles Saw It." . . . . . .
J. E. Daniels.

Part Second.

THE ARTISTES' QUARTETTE

(In full costume),

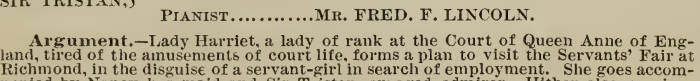
Will give Act 2d of Flotow's Italian Opera of

MARTHA.....**Miss Louise Elliott.**
NANCY.....**Miss Julia F. May.**
LIONEL.....**Mr. Harry G. Snow.**
PLUNKETT, } SIR TRISTAN, } .....**Mr. Frank E. Morse.**

PIANIST.....MR. FRED. F. LINCOLN.

Argument.—Lady Harriet, a lady of rank at the Court of Queen Anne of England, tired of the amusements of court life, forms a plan to visit the Servants' Fair at Richmond, in the disguise of a servant-girl in search of employment. She goes accompanied by Nancy, her maid, and Sir Tristan, an aged admirer. Hither also repair a young farmer, Plunkett, and his foster brother, Lionel (who as a child was left at the door of Plunkett's parents, by them adopted, and afterwards found to be the Earl of Derby). The two farmers, pleased with the looks of the girls, employ, and take them home. The Second Act opens on the arrival at the farm-house. It is soon seen that the new servants know nothing of their duties, and after an attempt to teach them to spin, Nancy (or Betsey) upsets her wheel and runs away, followed by Plunkett. Lionel is then left alone with the Lady (who has adopted the name of Martha), and being somewhat smitten with her, makes advances which are rejected. He asks her to sing; she complies by singing the "Last Rose of Summer." Lionel, now completely enamored of her, begs her to be his wife. She laughs at him, and he turns away dejected. They are interrupted by Plunkett's return with Nancy. The clock striking midnight, they retire. Sir Tristan then enters and assists them to escape, at which point the Second Act ends.

And Act 4th of Giacometti's



MARIE ANTOINETTE.....**Miss Maud Banks.**
ELIZABETH.....**Miss M. Elizabeth Amidon.**
PRINCESS.....**Miss Lulu M. Stanley.**
DAUPHIN.....**Miss Bertha E. Lee.**
SIMON.....**Mr. Geo. L. Richard.**
SANTERRE.....**Mr. J. E. Daniels.**

Whole House Reserved. Tickets, 35 cents.

For Sale by the Secretary of the Conservatory.

Colored Calcium effects.

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EIGHT HUNDRED AND FIFTY-THIRD

Recital

OF

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

BY June 23, 1880, 1 P. M.

PIANO PUPILS OF MR. A. D. TURNER,

AND

VOCAL PUPILS OF MISS S. C. FISHER.

PRESENT THIS FOR ADMISSION.

PROGRAMME.

ANDANTE WITH VARIATIONS — For two Pianos . . . . . *Schumann*

Misses Conn and White.

BALLADE *in A flat, op.* 47 . . . . . *Chopin*

Miss Mattie Bachelder.

SCENA AND PRAYER, from "Der Freischutz." . . . . . *Von Weber*

Miss May E. Mather.

SONATA *op.* 53. (First Movement.) . . . . . *Beethoven*

Miss Lucy M. Conn.

GRAND POLONAISE . . . . . *Raff*

Mr. C. F. Dennee.

ARIA — Rejoice Greatly. (from "Messiah.") . . . . . *Handel*

Miss May F. Myrick.

PROGRAMME.

BALLADE in *G minor, op.* 23 . . . . . *Chopin*

Miss Jennie P. White.

a. FUGUE, *op.* 5 . . . . . *Rheinberger*

b. ETUDE, *op.* 25, *No.* 1 . . . . . *Chopin*

c. WALDESRAUSCHEN. . . . . *Liszt*

Miss Annie D. Dennis.

CANZONETTA, "Sei Troppo Bella" . . . . . *Gordigiani*

Miss Grace Pitcher.

SOIRÈE DE VIENNE . . . . . *Strauss — Tausig*

Mr. B. L. Whelpley.

*ROMANCE from *E minor Concerto* . . . . . *Chopin*

Miss Amelie Lewandowska.

*HUNGARIAN FANTASIE . . . . . *Liszt*

Miss Jennie E. Kent.

(*Orchestral parts supplied on second piano.)

NEW ENGLAND CONSERVATORY OF MUSIC LIBRARY

852D RECITAL.

COMMENCEMENT EXERCISES

OF THE

New England Conservatory of Music

BOSTON MUSIC HALL,

FRIDAY, JUNE 25, 1880, at 12.30 o'clock.

DOORS OPEN AT 12 O'CLOCK.

The Grand Pianos used are from CHICKERING & SONS.

FRANK WOOD, PRINTER, BOSTON.

PROGRAMME.

PART I.

PIANO — Concerto in D minor, First Movement, ... *Mendelssohn.*
MISS LOTTIE E. SIMONS.
(Accompaniment supplied on second piano-forte.)

ORGAN — Theme, Variations and Finale in A flat, ... *Thiele.*
MR. W. E. CHENERY.

RECITATIVE AND ARIA — "From Mighty Kings" (from Oratorio of "Judas Maccabeus"), ... *Handel.*
MISS MAY E. MATHER.

PIANO — Sonata for Piano and Strings, Op. 1–1, ... *Beethoven.*
MISS M. L. DROWNE, MESSRS. C. N. ALLEN and WULF FRIES.

PIANO — 1. *Valse Etude, Op.* 83, ... *Mayer.*
MISS CARRIE E. STEARNS.

2. *Gnomenreigen,* . . . . . *Liszt.*
MR. F. F. LINCOLN.

CAVATINA — "Ah quel giorno" (from "Semiramide"), ... *Rossini.*
MRS. W. S. JANES.

PIANO — Andante and Variations in E flat, Op. 80, ... *Mendelssohn.*
MISS JESSIE S. MUNRO.

PIANO — a, Polischer Nationaltanz, Op. 3–1, ... *Scharwenka.*
b, Norwegian Bridal Party passing by, Op. 19, ... *Grieg.*
MISS M. A. G. CRAWFORD.

PRAYER AND CAVATINA from "Der Freyschutz," . . . . . *Von Weber.*
MISS LOUISE ELLIOTT.

READING — "The Wreck of the Pocahontas," . . . . . *Thaxter.*
MISS ADDIE S. TEEL.

PART II.

ORGAN — Sonata (Movements) Adagio, Introd. and Fugue, ... *Merkel.*

MR. CHAS. A. CLARK.

PIANO — Ballade, Op. 23, ... *Chopin.*

MISS EDITH H. SEAVEY.

ARIA — "Nacqui all' affano, al pianto," . . . . . *Rossini.*
RONDO — Non piu mesta accanto all fuoco, ... *Rossini.*

MISS JINGIE A. GLIDDEN.

PIANO — Concerto in A minor. Last two Movements, ... *Schumann.*

MISS MAY W. BURLESON.
(Accompaniment supplied on second piano-forte.)

CAVATINA — "Tacea la notte placida," . . . . . *Verdi.*

MISS H. ESTELLE FISHER.

READING. . . . . . .

MISS HATTIE W. LANE.

PIANO — 1. *Waldscenen.* *No.* 5, *Herberge,* / *No.* 7, *Jagdlied,* . . . . . *Schumann.*

MISS MARY F. WOODBRIDGE.

2. *Impromptu, in A flat,* . . . . . *Chopin.*

MISS FLORA L. BAKER.

3. *Gavotte, Op.* 38–5, ... *Rubinstein.*

MISS CARRIE H. WILSON.

4. *Eighth Nocturne, Op.* 27, *No.* 2, ... *Chopin.*

MR. EDWIN F. JOHNSON.

CAVATINA — "Ah! non credea" (from "La Somnambula"), ... *Bellini.*

MISS HATTIE M. JOHNSON.

ORGAN — Storm Fantasie, in E minor, ... *Lemmens.*

MR. J. W. HILL.

SONG — Yeoman's Wedding Song, ... *Poniatowski.*

MR. L. C. JOHONNETT.

PIANO — Hungarian Fantasie, ... *Liszt.*

MISS JENNIE E. KENT.
(Accompaniment supplied on second piano-forte.)

Awarding of Diplomas.

GRADUATES.

Flora L. Baker. ‡ * †
May W. Burleson. ‡ * †
William E. Chenery. ‖ * †
M. Helen Conkey. ‡ * †
M. A. G. Crawford. ‡ * †
Mary L. Drowne. ‡ * †
Louise Elliott. § * †
Jingie A. Glidden. § * †
James W. Hill. ‖ * †
Edwin F. Johnson. ‡ * †
Jessie S. Munro. ‡ * †
Edith H. Seavey. ‡ * †
Carrie E. Stearns. ‡ * †
Charlotte E. Simons. ‡ * †
Carrie H. Wilson. ‡ * †
Mary F. Woodbridge. ‡ * †

ELOCUTION.

GRADUATES.

Hattie W. Lane.
Addie S. Teel.

PARTIAL COURSE.

Lilla M. Briggs. * †
Leora H. Brown. *
Charles A. Clark. ‖ *
Clarence W. Colburn. *
Mrs. Mary W. James. * †
Walter B. Kendall. *
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Organ ‖ Piano ‡ Voice § Harmony * Theory †

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